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**An analysis of difficulties and strategies in translating queer terminology based on a comparison of the Polish voice-over and subtitles in the Netflix series “Heartbreak High” (“Szkoła złamanych serc”)**

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**Analiza trudności związanych z tłumaczeniem terminologii  
queerowej i przyjętych strategii przekładowych na podstawie  
polskiego przekładu serialu „Heartbreak High” („Szkoła  
złamanych serc”) wyprodukowanego przez Netflix - porównanie  
wersji lektorskiej i napisów**

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## **Streszczenie**

Niniejsza praca dotyczy analizy trudności oraz strategii tłumaczeniowych związanych z przekładem terminologii queerowej na podstawie fragmentu australijskiego serialu *Heartbreak High* (Szkoła złamanych serc) z 2022 roku. Wstęp oraz pierwszy rozdział poświęcone są zidentyfikowaniu terminologii kultury ballroomowej jako queerowej oraz nakreśleniu sposobu funkcjonowania tej właśnie kultury za granicą oraz w Polsce. Następna część pracy zawiera opis aktualnego stanu omawianej terminologii w języku polskim. Kolejne rozdziały poruszają kwestię dziedziny, jaką jest tłumaczenie queerowe oraz najistotniejszych strategii tłumaczeniowych z nią związanych. Omawiana jest również natura przekładu audiowizualnego i jej wpływ na całokształt tłumaczenia. Ostatni rozdział poświęcony jest analizie przykładów z polskich napisów i wersji lektorskiej do serialu zaproponowanych przez platformę streamingową Netflix. Nakreśla on także możliwe przyczyny podjętych decyzji tłumaczeniowych. Wnioski zawierają podsumowanie trudności tłumaczeniowych wynikających z charakterystyki terminologii queerowej.

Keywords: translation, audiovisual translation, ballroom culture, queer terminology

09400 Translatoryka (Translation, Interpretation)

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## Introduction

When thinking about queer terminology, the first thing that comes to mind could be related to specific LGBTQ+ identities. After all, the acronym itself not only includes some of them already, but it is also often written with the addition of the + sign to signal that the community is a lot bigger and much more diverse than it may seem. Different sources list various numbers of terms in their glossaries. The Human Rights Campaign provides the definitions to around 20 (HRC, 2023), while the Australian Institute of Family Studies's glossary features about 40 (AIFS, 2022) and Stonewall Scotland's even more (Stonewall Scotland, 2024). Even though it is an incredibly broad base of terms, there is a part of queer language that has more influence on the characteristics and shape of queer culture, which is slang.

Queer slang as we know it today may seem as if it were invented in the last 10 years. However, in truth, queer slang has a much longer history. From the time before the decriminalisation and growing acceptance of queer relationships and the access to the freedom of self-expression in many parts of the world to now, a lot has changed in terms of language and in other areas of life. Throughout that time a particular tradition, which is still upheld and cherished, became the birthplace of many queer slang terms that are present till today, lately even in the mainstream, their significance being greater than ever before. That tradition is called ballroom culture. Originating in the second half of the 20<sup>th</sup> century it has since become a topic of documentaries and TV series, as well as an inspiration for reality TV and it even touched other areas of popular culture. As Blake Fiadino describes it: "Ballroom is a vibrant celebration of community, performance, and the fearless act of embodying queer individuality [...]" The tradition was even at the centre of an album of one of the most critically acclaimed pop artists of all time - Beyoncé. In her 2022 album *Renaissance* she "utilises different chants, one of the most distinctive sounds in ballroom, made up of rhythmic wordplay and nods to the culture, enhancing the energy of performances and the overall scene." (Fiadino, 2023). Chloe Davis touches on the topic of the language of ballroom by writing.

Ballroom vernacular has indelibly impacted the larger LGBT community. The ability to modify and explore the dynamics of language to enhance an inclusive culture—one that allows freedom of gender and sexual expression—pierces through the heights of creativeness. At the root of this language, now woven through mainstream society, is a deep and complex history of hate, racism, discrimination, and oppression. Ballroom vernacular is a language born of people facing systematic attacks for being both a person of color and queer (Davis, 2023).

What makes the translation of the language of ballroom challenging is not only the fact that the language itself is very creative, humorous and flamboyant. It is also due to it being deeply rooted in queer history and intertwined with popular culture. Nowadays well known, mainstream slang terms like *slay*, *work (werk)*, *it's giving*, *it's serving*, *reading*, *shade* and many more have all originated from ballroom.

This thesis will focus on an analysis of the Polish subtitle and voice-over translation of a segment from episode 4 of the Netflix series *Heartbreak High*, in which the characters attend a ball. The first chapter will introduce and characterise ballroom culture as a whole. It will also mention its significance in the Polish queer community. The following chapter will briefly discuss the current condition of queer terminology in the Polish language. After that, the next subject discussed will be the main translation strategies used and the nature of translating queer vocabulary and slang. The thesis will also touch on a topic relevant to the shape of the translation, namely the characteristics of audiovisual translation. It will be followed by an analysis of examples from the *Heartbreak High* series and will offer potential solutions, as well as possible reasons for some of the mistakes made.

# 1. Introduction to ballroom culture and Netflix's *Heartbreak High*

To fully understand the language of a given social group, it's necessary to understand its roots, meaning, the places, events and communities that were involved in its creation. Ball Culture as we know it today originated around the second half of the 20<sup>th</sup> century in New York City. However, it is also important to note that that is not the equivalent to the beginning of queer events appearing and functioning in public life. As it is stated in an article on the site of the National Museum of African American History and Culture, "Historical scholarship has unearthed a world of saloons, cabarets, speakeasies, rent parties, and drag balls that existed since the late 1800's as spaces where LGBTQ identities were not only visible, but openly celebrated" (NMAAHC, 2021). As many traditions evolved in other cultures, the same thing happened with ballroom. Even though the ballroom that exists now is rooted in openness, unity and the creation of community, that was not always the case. The Van Vogue Jam non-profit organisation zooms in on the negative side of the first balls:

Although *some* drag balls at the time (pre-60s) were integrated, the judges were always white, and Black participants were often excluded from prizes or judged unfairly held against white aesthetic standards. This discrimination encouraged Black and Latine(x) members of the community to start hosting their own balls where these oppressed communities could explore, experience, and embody life styles from which they were otherwise excluded from due to systemic oppression. [...] It is said that [a] ball hosted by the House of Labeija in 60s Harlem was the first Black initiated ball which has now become the foundation for the Ballroom scene we are familiar with today (Van Vogue Jam, n.d.).

Balls were created as a safe space for self-expression for queer youth, especially queer people of colour. They were not simply "dance parties", as the name may suggest. Instead, they resembled pageants. Ballroom culture is one of the main factors that impacted the development of queer culture and its language. Their aim was to encourage self-acceptance and pride (Buckner, 2024).

## 1.1 The structure of a ball

Each ball consists of multiple different categories, in which contestants may participate. Some of them, like *Face* or *Best Dressed*, are reduced to judging the appearance and clothing of the contestant. Others like *Vogue Femme* or *Lip Sync* focus on their performance. It is important to note that almost all balls have themes and each category is given subthemes like, for example, adding requirements of wearing clothing in a specific colour or adding gloves or

a headpiece to the contestant's outfit. Then the performers walk<sup>1</sup> the categories on a stage, often in the shape of a runway. In order to advance to the next round they have to get tens<sup>2</sup> from each judge. Then they compete in one on one battles until the winner is decided. If even one person from the judge panel is not convinced by the contestant's performance, they might give them a chop<sup>3</sup>, which is similar to disqualifying them from the competition. However, a chop is not meant to upset the contestant in any way. Unless their behaviour was disrespectful or inappropriate, they still get a round of applause and are encouraged to try competing again at the next ball.

It is often said that all negativity can be left on the ballroom floor. Outside of the competition, the ballroom community creates a safe space, where everyone can seek different types of support and ask for tips if they did not do as well as they expected to. The attitude of different members of this community towards each other is reflected in their language. They often use terms of endearment like "baby" or "honey" to address contestants, which is a sign of the caring and nurturing nature of ballroom. This has a lot to do with the culture's history that is still ongoing. Members of the community can form bigger groups called *Houses*. Each of them can have a *Mother* or a *Father*. In the past they were families in almost every sense of the word. The "parents" provided shelter for their *Children*, oftentimes ones with whom their blood relatives cut ties. They supported them through any difficulties, helped them grow as people and also prepared them for future balls. With time these loving chosen families replaced the biological ones. Many *Houses* have survived over the years and still exist today. Nowadays some of them have branched out across different borders and become bigger organisations.

## **1.2 Ballroom culture vocabulary as the foundation for queer terminology**

For the purpose of this thesis, the analysed queer terminology is focused on that of the ballroom community, since it has had an enormous influence on the vocabulary of the LGBTQ+ community of today. As Iva Koudelová points out in her thesis titled *Ballroom Community, LGBTQ+ and History*, some expressions that originate from ballroom culture

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<sup>1</sup> To walk a category – to take part / participate in a category

<sup>2</sup> Tens – a grade of 10 out of 10

<sup>3</sup> Chop – a contestant who receives a chop does not move on to the next round



“have been largely normalised and even became mainstream” (Koudelová, 2022: 62). Many terms and phrases were popularised by the show *RuPaul’s Drag Race* and thus attributed solely to the drag community. For example, in each season of that American TV show, there is an episode where the contestants *read* each other. Before they do, RuPaul, the host, says that they do it “in the great tradition of *Paris Is Burning*”, however it is never fully explained what *Paris Is Burning* is or what is their definition of *reading*. Its meaning in the eyes of ballroom culture is probably best explained with the following quotes from *Paris Is Burning* - the 1990 documentary on the ballroom community directed by Jennie Livingston: “You get in a smart crack and everyone laughs and «hee hees» because you found a flaw and exaggerated it, then you've got a good read going.”[...] Reading is the real art form of insult” (Livingston, 1990). *Reading* means insulting someone in a creative, funny, clever way. It is usually not done with malicious intent or said with the goal of hurting someone. It is rather a staple of the ballroom community’s sense of humour and is not to be taken seriously. It is an example of a word, or even a concept that entered the mainstream with many people not knowing that its origin can be found in the language of the ballroom community. This lack of attribution is a reason, for which the examples presented below are focused on terminology referring to ballroom culture. The very roots of queer terminology can be traced back to this community, so the analysis of its translation is all the more important since it plays an educational role for speakers of other languages when it comes to understanding the vocabulary used by the English-speaking members of the LGBTQ+ community.

Some of the explanations mentioned above included words that are characteristic of the language of ballroom. It is for example the phrase *to walk a category* or words like *reading*, *tens* and *chop*. Even for a native speaker, it is possible that they would be difficult to understand without context or an explanation. That is why understanding what ballroom is and how it works is a crucial element of the translation process.

### **1.3 Ballroom scene in Poland**

There are not many Polish-originated sources on ballroom. However, in recent years, it has started to slowly make its way into the spotlight. Jakub Wojtaszczyk in his book *Cudowne przegięcie. Reportaż o polskim dragu* and Wiktor Knowski – the author of an article titled *Vibe Shift #3: Ballroom ma się lepiej niż kiedykolwiek*, both name the House of Army as the first Polish ballroom house, which was founded around 2012/13 (Wojtaszczyk 2022, Knowski 2022). The most known figures in the Polish ballroom scene include house mothers Bożna

(Bożena) Wydrowska, Madlen Revlon (Magdalena Marcinkowska) and Kamila Revlon (Kamila Górny). Nowadays the most well-known Houses in the Polish scene include Kiki<sup>4</sup> House of Sarmata as well as Polish “chapters” of international houses like the House of Revlon. Some of the most important Polish cities when it comes to not only ballroom but also queer culture are Warsaw, Poznań and Wrocław. Ballroom and its art also became a topic of a 2021 Vogue Magazine article titled *Ballroom i voguing dają wolność* (Jeziorek, 2021). Some Polish TV stations have recently opened themselves up to queer culture with programmes such as the 2024 *Czas na Show. Drag Me Out*, where 6 well-established Polish drag queens transformed celebrities into their own drag personas and shared the art of drag. Additionally, ballroom scene members have appeared in many performances of a *Drag Me Out* jury member – musician Michał Szpak. During concerts of a Polish pop artist, Doda, drag queens were present as well. Some of the more known members of ballroom and drag queens have also been invited to work with the Open'er Festival or famous brands like Converse.

#### **1.4 Ballroom in the *Heartbreak High* series**

When it comes to translating the language of ballroom, the solution is not always clear. Balls, regardless of what country they are held in, are always carried out in English. It is, in a way, part of the “open to all (OTA)” nature of the community. However, if a ball scene appears in a TV series, it will require a translation for viewers, who do not speak English and are not familiar with ballroom’s language and traditions.

The first season of the Australian series *Heartbreak High* premiered on Netflix on the 14<sup>th</sup> of September 2022 (Carroll Chapman, 2022). It is a reboot of an older series from the 90s with the same title. Netflix’s show touches on many topics that could be categorised as “taboo”, such as human sexuality, queerness, trauma, disabilities and racial tensions, all the while mixing them with the quite popular premise of commenting on the struggles of growing up. When it comes to queerness specifically, nowadays many TV shows and movies include queer characters only to seem more diverse. Unfortunately, not all of them are examples of good

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<sup>4</sup> In ballroom culture the word *kiki* usually means something smaller, less serious. In the case of a Kiki Ball, the event would be less competitive with less participants. A Kiki House is often newer, bringing younger people into the scene and competing in Kiki Balls.

representation. In many cases the queer characters have very little screen time and when they do have it, it sometimes seems like their only character trait is being queer. The portrayal is oftentimes stereotypical. At times it feels extremely forced and almost as if the creators of the show had to tick certain boxes in order for their show to be filmed. The comparison between the type of series described above and *Heartbreak High* makes the 2022 show even more unique. It is a perfect blend of a typical “coming-of-age” plot and current humour but also serious topics. The characters in the series are very well-written. Each one of them presents different traits and faces different issues. When it comes to queer characters, their sexuality is certainly important to the plot but it does not define who they are as people. Moreover, the show includes scenes that represent the very origins of queer culture, like ballroom.

## **2. The condition of queer terminology in Polish and the English influence on it**

It is difficult to compare the English and Polish vocabularies in terms of queer terminology, given that the existence of queer people in Poland was hidden and not talked about. As Robert Biedroń writes in his chapter of a gender studies course handbook titled *Historia homoseksualności w Polsce*, even though seeds of underground queer movements were beginning to sprout in the 70s, they did not reach Poland as quickly. According to the author, one of the reasons could have been the fact that in Poland the Catholic faith was the prominent one. Other European countries were mainly protestant, which meant that individualism was prevalent in their societies. Therefore it was much more likely that queer movements would evolve in those type of environments. Additionally, societies of the west were influenced by colonialism and an influx of people immigrating from other countries, which, among other things, introduced them to more diversity in terms of culture, language and skin colour. Moreover, since homosexual relations were decriminalised in Poland in 1932, there was not a clear goal that the Polish queer community could unite against. Instead they lived in silence and passivity (Biedroń, 2010). This subject is discussed in a similar light in Katarzyna Łydka's work (2019), in which she states that the above mentioned tendency in the Polish society was also mirrored by the amount and quality of analysis on the topic of gay slang in Polish or lack thereof. As written by Edward Sapir: "Vocabulary is a very sensitive index of the culture of a people and changes of the meaning, loss of old words, the creation and borrowing of new ones are all dependent on the history of culture itself" (Sapir, 1956: 36). Language is therefore a reflection of the culture of a given group. As mentioned at the beginning of the chapter, queerness was simply not talked about in Poland so the possibility of a rich queer vocabulary forming was very limited. It was not until the 90s, when the topic of the Polish LGBTQ+ community slowly begun entering the public discourse. However, there was a clear barrier between queer people and the rest of society. As a consequence, the community was more isolated and there was not much research being done on the subject of its language.

In recent years the Polish language has certainly reflected the process of cultural globalisation. English terms have become an integral and incredibly important part of other languages: specifically, in the case of language used by younger generations. A good example of this phenomenon in Polish is visible in the list of the top 20 words considered for the title of *Młodzieżowe Słowo Roku 2023* [2023 Youth Word of the Year]. Several words on the list are

English loanwords, abbreviations or acronyms: *bruh*, *cringe*, *delulu* (*delusional*), *fr/FR* (*for real*), *IMO* (*in my opinion*), *NPC* (*non-playable character*), *rel* (*relatable*), *rizz* (*charisma*), *side-eye* (Tvn24, 2023). It is interesting to note that the word *slay* also made it onto the list. In an article titled *The origins of “slay”* by Lauren von Aspen, the author describes how this term originated in the ballroom scene long before it was used by today’s teens. She also mentions the 1990 documentary *Paris Is Burning*, as well as the *Rupaul’s Drag Race* TV programme as vessels that popularised it among their viewers (von Aspen, 2022). It is a great example of how a queer-originated term can enter the mainstream even in languages in which queer vocabulary is not as extensive as it is in English. At the end of a reportage about the Polish drag scene, Jakub Wojtaszczyk, included a glossary of terms that could be useful in understanding the lives and art of people representing the drag community. It included many English terms (*deadname*, *passing*, *shade*, *lip sync*, *cross-dressing*) that he later explained and sometimes even elaborated on further without providing the reader with an actual Polish equivalent (Wojtaszczyk, 2022: 385).

While discussing the topic of ballroom-originated vocabulary entering the mainstream it is also important to note that it is a culture that was created mainly by people of colour, which is why some terms are also attributed to the African-American Vernacular English (AAVE) variety of the language. Eleanor Tremeer explores the question of the nowadays common feeling of entitlement to popular slang words and points out its sources in an article titled “Is It Cultural Appropriation To Use Drag Slang And AAVE?”:

Much of the dissemination and popularity of AAVE words can be attributed to corporate marketing. Years before Twitter taught us what it means to be woke, companies were desperate to seem cool and down with the kids, so they teamed up with hip-hop stars to run campaigns that proved wildly successful. With the rise of social media, corporations have a window into dialects that they otherwise couldn’t have accessed. Now more than ever, companies want to seem just like us, and what better way to appeal to a youthful demographic than to speak their language? (Tremeer, 2023).

Since advertisements are omnipresent in every person’s daily life, their influence not only on the products we decide to purchase but also on our language is undeniable.

With the younger generations growing up in the age of internet and social media, English becomes even more relevant when it comes to communicating with other people. Certain slang terms become known among all internet users and even enter their native languages. It is one of the reasons why the knowledge of English is becoming more and more common. Apart from using it to communicate with people from other countries, non-native speakers begin to incorporate it in their communication with speakers of their own languages.

### 3. Main translation strategies

As was mentioned in the previous chapters, queer terminology is deeply rooted in queer culture. Since culture itself is a topic that can cause difficulties in translating, one should focus on the topic of corresponding translation strategies. In this case, ones certainly worth being discussed are foreignisation and domestication. As described by Friedrich Schleiermacher, the translator's task is to bring the reader and the author closer together. However, the choice lays in either bringing the author closer to the reader, thus adapting the text to the reader's reality or making the reader themselves explore the reality of the author's world (Ortega y Gasset, 1937|2000).

As defined in the Dictionary of Translation Studies, the former is a "type of translation in which a TT is produced which deliberately breaks target conventions by retaining something of the foreignness of the original" (Shuttleworth, Cowie, 1997: 59). The latter on the other hand, is described as "the translation strategy in which a transparent, fluent style is adopted in order to minimize the strangeness of the foreign text for TL readers" (Shuttleworth, Cowie, 1997: 44). Based on this understanding of both terms, in the case of queer slang, retaining English loanwords in the Polish language would correspond to the foreignising method, while exchanging them for Polish slang terms, to the domestication strategy.

The two strategies are of the utmost importance when analysing translations that involve cultural elements. As Venuti (1995) puts it: "translation strategies can be defined as «foreignizing» or «domesticating» only in relation to specific cultural situations, specific moments in the changing reception of foreign literature, or in the changing hierarchy of domestic values" (Venuti, 1995: 272). Knowing that queer vocabulary is deeply rooted in the ballroom community's history and culture, most related to it terms could be identified as cultural elements. Additionally, the above mentioned strategies could be considered even more significant taking into account the recent change in attitude towards English loanwords, which are starting to be welcomed as a part of the Polish language, specifically in the case of slang.

Venuti also adds that the foreignisation strategy could aim "to encompass rather than exclude popular forms affiliated with various social groups" (Venuti, 1995: 146), while domestication is described as a method that intends to "bring back a cultural other as the same, the recognizable, even the familiar; and this aim always risks a wholesale domestication of a foreign text" (Venuti, 1995: 18). In the context of translating queer terminology, especially that of the ballroom community, the risk that would come with deciding on the domesticating

approach would be that of losing the vocabulary's connection to the history of the culture, given that it only started forming in Poland around 2012/2013. Naturally, the terminology is not as developed and diverse as it is in English.

When it comes to interlingual subtitling specifically, Mariana Yonamine's research showed "a general orientation towards domestication was more frequent from 2004 to 2009, with foreignization gaining force after 2010" (Yonamine, 2022). It could be one of the effects of a progressively developing presence of, for example, English vocabulary in other languages. This can prompt the question of how extensive should the translation of a series like *Heartbreak High* be in terms of familiarising the audience with the slang vocabulary used in given contexts. This begs the following question: Is the purpose of the series to create a medium that viewers already familiar with a specific culture can relate to or to create a medium that could be an opportunity to educate those that come in contact with it for the first time? The same question could apply to the translation as well. In the first instance, the translator would be free to include many loanwords without the need to explain or adapt them to Polish. Many of them would most likely be already known to the viewer or easy for them to use their already existing knowledge of the English language in order to discern the meaning from the context. An interesting point to note in terms of applying the foreignization method is that even though some viewers may not understand the terminology straight away, it could encourage them to explore the topic further. In the case that the series should be considered an educational tool, the translator would have to take a different approach and include explanations and adapt the original slang terms to Polish ones as best as possible.

In the case of the domesticating approach, considering the uniqueness of ballroom, it is possible that some viewers could find the combination confusing. Knowing that in the Polish language there are no equivalents for ballroom terminology specifically, the vocabulary used would have to be that, which can be used at any other time and not specific to anything that has to do with ballroom or the queer community as a whole. That would in turn create the risk of the audience viewing the scene differently and not associating it with queer culture.

Considering that ballroom vocabulary is well-established and known among its community regardless of nationality and mother tongue (including members of the Polish scene), it could be difficult to argue for creating Polish equivalents solely for the purpose of the series. In this case the foreignisation approach would seem like the better solution, of course, within reason. Understanding what is happening on the screen is crucial when discussing this approach in audiovisual translation. While longer phrases could be adapted to

Polish with the intent of ensuring the viewer's understanding, singular words or proper names, like names of categories, could retain their original form.

If some queer slang words were translated literally into Polish, they could sound strange to the viewer. During a Drag Bingo event<sup>5</sup> organised by a Warsaw club named La Pose Varsovie one of the hosts, a drag queen called Shady Lady, jokingly encouraged the audience to engage in calling out whenever they found the given number on their cards. The audience was supposed to say known queer slang words like *work(werk)* or *camp*. However, they had to say them in Polish. In this way terms like *pracuj* ['work' (imperative)] or *mamy obóz* ['we've got a camp'] were created. The on-the-spot translations proposed by Shady Lady did not make much sense in Polish, which was confirmed by the audience's laughter after each one. The literal translation sounded amusing, because some translated slang elements simply do not evoke the same feelings as the English ones do. Of course, there are Polish terms that could be considered equivalent. For example *dawaj* ['come on'] would fit well in the place of the word *work*. However, if it were translated that way, it would lose its connection to queer culture.

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<sup>5</sup> Drag Bingo organized by and held in the La Pose Varsovie club in Warsaw on the 10<sup>th</sup> of August 2022.



#### 4. Translating queer subjects and slang

Translation of texts on topics relating to the LGBTQ+ community falls under the branch of queer translation. According to an article written by Kate Williams and Toby Smollett, “Queer translation does not refer only to the concept of translating queer stories and literature, but instead it marks a recent field of analysis which looks at the interplay of queer theory and translation studies.” The authors proceed to point out that other than shedding light on queer stories, queer translation can also draw attention to hidden queer aspects of different texts (Williams, Smollett, 2021). In Marc Démont’s “On Three Modes of Translating Queer Literary Texts”, the author even mentions queer themes in Melville’s *Moby Dick* (Démont, 2017).

In terms of queer subjects a more meticulous approach is needed when researching a given topic. Katarzyna Łydka writes that the credibility of works on this topic is even more significant since, taking into account the smaller number of them in Polish, it could be considered an addition to the canonical literature on the subject (Łydka, 2019).

Translating queer subjects is a very responsible task. However, it may start at an even earlier stage, namely in lexicography. In Eva Nossem’s chapter in *Queering Translation, Translating the Queer Theory, Practice, Activism*, she discusses the process of lexicographical decision making and how it impacts vocabulary, language, as well as what role it plays in further shaping culture. Whenever a translator is not certain about the meaning of a specific term or its equivalent in a different language, they turn to dictionaries. If a word is not included in it or if its definition is incomplete or incorrect, it will impact the final product of the translation. While translations are generally believed to be reliable renditions of the original text, dictionaries, which are a fundamental part of a translator’s work, may be considered an even higher source of authority when it comes to the basis and correctness of language (Nossem, 2018).

It is important to note that unconscious biases can play a significant role in working with queer subjects. As the author writes, “objectivity and absolute truth are nothing but illusions promoted by norms, which are often internalised and unconsciously applied” (Nossem, 2018: 175). According to the University of California San Francisco Office of Diversity and Outreach, “Unconscious biases are social stereotypes about certain groups of people that individuals form outside their own conscious awareness. Everyone holds unconscious beliefs about various social and identity groups [...]” (UCSF, n.d.). It is a natural phenomenon and an interesting topic when it comes to the impact that biases may have in the

work of people that work with language. It is often said that sometimes a person has to make a mistake in order to learn from it. However, in this case an error can have a very negative impact on the society's understanding of a community. In the case of an incorrect or misleading definition, what matters most is the fact that it may create a harmful and negative narrative on a given topic and cause, for example translators, to reproduce the same mistakes in their translations pushing the narrative even further. That is why it is so important for translators to continuously educate themselves, especially on topics, the translation of which could be impacted by unconscious biases. Researching and zooming in on already created translations on said topics can allow for pointing out the erroneous ones and could help in preventing the apparition of mistakes in future works. As mentioned in the beginning of this subsection, translating queer terminology is a very responsible task. Other than gaining knowledge by oneself, a translator should also be open to possible criticism.

When considering the translation of queer terminology, one should also note how queer slang specifically is even more challenging to translate in comparison with other areas of the language. As defined by Maciej Widawski “Slang is an ever-changing, highly expressive style of language. It consists of novel words or standard words used with new meanings that are considered informal [...]”. Furthermore, he describes it as “a highly serviceable lexical vehicle to respond to sociocultural developments” (Widawski, 2012: 381-382). Slang has formed in many generations in the past and it will most likely continue to do so in the future. However, that also means that this characteristic of slang can pose an additional difficulty for its translator. Translators are usually perceived as vessels for transmitting information and knowledge across languages and cultures. The credibility and quality of their work can depend on, for example, keeping up with new developments in language and constantly learning. When it comes to slang specifically, it has many more culture-specific characteristics that could be a reference to historical background, customs or other similar features. As Rahmawati Sukmaningrum and Ajeng Setyorini add, the translator “needs to have proper understanding of the subject matter and the dominant concepts in the text” (Sukmaningrum, Setyorini, 2017: 43), which is especially important when discussing the translation of less widely known elements of the source content, like in the case of the examples presented in this thesis, ballroom culture.

## 5. The constraints in AVT and their impact on the shape of a translation

Audiovisual translation (AVT) is present in every person's life. From series and movies to commercials and now even social media posts, it makes this type of content available to a wider audience. It is a form of translation that is continuously developing and branching out in new directions.

AVT is a specialised form of translation that goes beyond traditional text-based translation. It involves the adaptation of content for visual and auditory mediums, such as film, TV shows, and online videos. The goal is not only to convey the meaning of the words but also to capture the cultural nuances, emotions, and context presented through visuals and sound (Smith, 2024).

In other words, while a source text of traditional translation could be described as monosemiotic, a source text for audiovisual translation would be polysemiotic since there are many more communication channels that the translator has to take into consideration. In comparison with traditional translation, AVT faces different challenges.

In order to analyse the decisions of a translator when it comes to AVT, one must first take into consideration the constraints of each of the methods. Audiovisual translation can be divided into three main branches: subtitling, voice-over and dubbing. Each of these methods has many subgroups; however, in this thesis, subtitling and voice-over will be the main subject and focus of the analysis, the primary reason being that between dubbing and voice-over, the latter is more common in Poland (Bogucki, 2010).

Subtitling, as described by Jorge Díaz-Cintas, is

a translation practice that consists of rendering in writing, usually at the bottom of the screen, the translation into a target language of the original dialogue exchanges uttered by different speakers, as well as all other verbal information that appears written on-screen (letters, banners, inserts) or is transmitted aurally in the soundtrack (song lyrics, voices off) (Díaz-Cintas, 2020: 150).

Considering the nature of this method, there are two main constraints that make producing this type of translation more challenging. The first one that can be distinguished is the spatial one. The translator should take the following elements into consideration: the number of characters per line, the number of lines, line breaks, text segmentation and the type of font being used (Netflix, n.d.). The other one is temporal and includes subtitle display time and the viewer's reading speed. Suitable pauses between subtitles also need to be taken into consideration. On the other hand, this method makes content available to a wider audience, for example, to the Deaf and Hard of hearing, to people on the autism spectrum (Lewis, 2017) or more recently to users of different platforms that prefer to consume content with the volume turned down. Subtitles could also be more appealing to people who wish to listen to the language of the source content, for example, for learning purposes.

It is worth mentioning that Netflix has specific guidelines that the translators need to follow. According to the Polish style guide, there is a maximum of 42 characters per line and two lines. Additionally a “bottom heavy pyramid shape” is preferred, provided that the top line contains more than one or two words. The font style is Arial and the colour is white. Interestingly, there is no given font size. Instead it is “relative to video resolution and ability to fit 42 characters across the screen”. The reading speed for adult programs is up to 17 characters per second (Netflix, n.d.).

The other audiovisual translation method discussed – voice-over – also has its advantages as well as downsides. It is considered to be an example of the isosemiotic<sup>6</sup> kind of audiovisual translation, which also includes dubbing. However, in comparison, it is cheaper and easier to produce, since there is no need for multiple voice actors. Thanks to voice-over viewers can focus on the content itself rather than on reading the subtitles. For some viewers “reading a written text is more time-consuming than listening to a spoken dialogue” (Gerzymisch-Arbogast, 2008: 9). The disadvantages, in comparison with subtitles, include being less accessible to viewers with disabilities.

As mentioned above, translators of audiovisual content have to take the spatial and temporal constraints into account when preparing subtitles or voice-overs. In doing so they use several translation strategies. When it comes to subtitling, they include expansion, paraphrase, transfer, imitation, transcription, dislocation, condensation, decimation, deletion, resignation (Gottlieb, 1992: 166). Depending on how long a subtitle has to appear on the screen or how much time there is to insert voice-over, certain notions that could be difficult to understand for the viewer can be simplified or explained. The latter is much more common when it comes to subtitles, however, it is still difficult to execute. Even though voice-over may seem to have less constraints than dubbing, it still needs to conform with synchronisation standards. The translated utterance usually starts a few seconds after the original one.

It is important to note that notions that are not familiar to the general audience and exist and develop in smaller communities, like elements rooted in a specific culture, are even more difficult to translate in the audiovisual form. In written translation it is possible to explain what certain terms or concepts mean. The topic can be introduced by the translator if they consider

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<sup>6</sup> Isosemiotic translation – uses the same communication channel as the original

it necessary for their target audience. They can either expand the source text itself or add footnotes. However, in the case of audiovisual translation there is rarely time in subtitles, voice-over or dubbing to include that much information. In most cases, the explanation is reduced to a few words at most, which makes it a very challenging task.

## 6. An analysis of the collected material

This chapter will focus on the analysis of a fragment of episode 4 of the *Heartbreak High* series. Each of the presented examples will be discussed in terms of the subtitle, as well as the voice-over translation. Since they fall under the branch of audiovisual translation, in order to retain the structure of the scene and the corresponding sequence of elements typically featured in a ball, they will be introduced in chronological order. This will allow to maintain the flow of the scene, as most of the examined examples appear directly one after another. The main focus of the analysis is examining, whether the Polish translation allows the viewer to associate the scene with ballroom culture and how it reflects the translator's understanding of the context in which the scene appears in terms of the whole series, of ballroom culture, as well as of queer-related terminology as a whole. The chapter will also explore the possible reasons for mistakes in the translation.

### 6.1 Analysis of selected phrases

The series features an episode titled *Rack Off*, in which some of the main characters attend an event called *The Slay Ball*. The first shot, where the event is visible to the viewers, features some of the participants voguing (dancing) in a battle against each other, while the MC<sup>7</sup> raps along with the music. This is one of the essential parts of ballroom. His words are meant to encourage the participants and make them feel more confident. In an article about the traditions of ballroom culture Max Mohneu describes the MC's rap as using "a unique mix of references and word play over a house beat to create the soundtrack for the battle" (Mohneu, 2024). Since his words can be described as a "soundtrack", that is also how it is treated in the translation of the scene and thus omitted. When it comes to translating chants with a lot of, for example, word play, it would be extremely challenging because of the amount of culturally and linguistically specific expressions that they contain. Sometimes, the MC's rap is only limited to words that add rhythm to the playing music. In the case of *Heartbreak High*, the omission

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<sup>7</sup> MC – the host, who usually introduces the categories

of words like “I am that, that, that that, that. Yes! Brr, brr, brr” in the Polish translation does not change the viewer’s understanding of the scene.

The MC’s rap however, sometimes includes phrases or rhymes known by the entire community. Ones that let the audience join the chant as well. In the series a common phrase that is generally used when a participant’s performance is meant to come to an end appears. The MC says “One. Two. Three. Hold that pose for me”. Outside of the series this phrase can sometimes be modified to “One thousand one. Two thousand two. Three thousand three. Hold that pose for me.” Nevertheless, the general idea and purpose of the utterance stays the same. It serves as a signal for the competitor to complete their performance and even provides a countdown. In theory, the same information could be communicated without the need for creating a rhyme. That is probably why the voice-over contained the following translation: “Jeden. Dwa. Trzy. Ostatnia poza.” [One. Two. Three. Last pose]. While the main idea of the original phrase is retained, the rhyme is not. In the case of subtitles the provided translation is as follows: “Raz, dwa, trzy. Trzymasz ty”. [One, two, three. Hold it. (rhymed)]. As mentioned previously, the rhythm created by the MC plays an incredibly important role during balls. This raises the question of whether the translation should include it as well. One could argue that since in the case of voice-over and subtitles some parts or the entirety of the original sound can still be heard, the rhyme in the translation is of lesser importance. Additionally, having watched the scene up to this point, the viewer should be able to infer that the intention of the character is to create a specific rhythm and atmosphere. On the other hand, the omission of the rhyme takes away a bit of the experience of the distinctive language that is present in the ballroom scene. It is difficult to determine which solution is better. With English becoming more commonly used and integrated into Polish, one could even consider the question whether translation is even necessary.

Outside of the discussed series, which includes many queer themes, thus making the language of the culture important to the plot, perhaps the ballroom jargon could be treated as a signal of foreignness and not translated at all. It could then be considered a solution that aims to use the foreignisation strategy. In many movies, especially ones that include the characters getting to know a specific culture, discovering a “new world” of sorts, foreign languages or dialects are at times not translated so as to create more of an illusion for the viewer, who is only privy to the same information as the characters. Knowing that balls are usually held in English even in countries where it is not one of the official languages, one could imagine that not providing a translation for the first parts of the scene could function as a way to make the viewer experience the ball in the series the same way they would experience one in real life.

In the next shot, one of the hosts of the event can be seen welcoming the audience by saying “Ladies and gentle-thems, welcome to the Slay Ball!”. In this short sentence one can already find at least two elements that are typically challenging for translators. One of them, being the neologism *gentle-thems* – a combination of the known expression *ladies and gentlemen* and the pronoun *them*, made in order to include all ball attendees regardless of their gender identity, as well as for the purpose of expressing opposition to the traditional, binary way of welcoming guests. Small changes in known phrases like this one are especially important, since they are also supposed to draw the viewer’s attention to how the simplest of things can make, for example, non-binary people feel included or excluded from a given situation. Modifications in the expressions that most people are used to hearing are more likely to cause reflection on the part of the viewers. The voice-over translation of this segment into Polish is “Kochani, witajcie na balu karnawałowym” [Welcome to the carnival ball, dears]. While *kochani* is the 3<sup>rd</sup> person plural form that would technically be a match for the pronoun *they*, in Polish, it is divided into two forms: the masculine and feminine ones. Even though the masculine form is generally used when referring to groups of people of different genders, it still does not reflect the omission of the binary language traits that is included in the original. Additionally, non-binary people, who use *they/them* pronouns usually translate them into Polish as *ono/jego*, so as to differentiate themselves from the oftentimes used plural form used when referring to groups of people (Zaimki.pl, n.d.). Therefore, the voice-over translation does not reflect the inclusivity of the original script because it makes the welcome sound like a sentence that could be said to any other audience at any other event. If said translation were to be written down, the recently created strategy of using the letter *x* in lieu of the letter determining the gender form of the word could be applied. By the rules of this technique the translation would be *kochanx*. Depending on the person this method is often further extended by replacing the letter *x* with a period or an underscore. Another solution that oftentimes appears in similar settings is using the word *osoby* [people]. It is more and more common among hosts specifically to say, for example, *kochane osoby*, or *osoby performerskie* (when referring to performers). This method also ensures including non-binary people in comparable events.

Contrary to the voice-over, the Polish subtitles propose a quite good translation, which is as follows: “Panie i pan-ono-wie, przed wami Slay Ball!” [Ladies and gentlethems, please welcome The Slay Ball!]. This creative translation that implements the Polish pronoun *ono*, which, as mentioned above, is often used when referring to non-binary people, in the middle of the word *panowie* [gentlemen] fulfils the main requirement of the source text. The use of a



neologism attracts the attention of the viewer in the exact same way as the original, as well as directs their attention to the use of a gender-neutral form. Moreover, the form *panie i panowie* is the exact equivalent of the phrase *ladies and gentlemen*, which highlights the fact that using an expression like *kochani, witajcie* was, in this case, unnecessary.

The next element that poses a difficulty to translation is “the Slay Ball”. In this case there are multiple factors that affect the solution chosen by the translator. One of them is the understanding of the nature of the event itself. Even though the ball is organised around the same time as Mardi Gras, calling it *bal karnawałowy* (‘carnival ball’), as it was done in the voice-over translation, could confuse the viewer, since the carnival period is usually associated with masquerades and costumes – elements which do not appear in any of the scenes. Furthermore, comparing ballroom, which at its core is a demonstration of authenticity and staying true to oneself, events that entail wearing disguises and hiding our identity could be misleading to an uneducated viewer. The fact that *The Slay Ball* is organised to celebrate Mardi Gras does not mean that it automatically becomes a carnival ball. Those two events are completely separate when it comes to their history and traditions. As a result, the voice-over translation omits the very existence of a ball that is different from the carnival kind. The easiest solution would be to treat it as a proper name and retain the English version. This approach was taken in the subtitles. However the use of the expression *przed wami* creates a completely different issue. The words *przed wami* are usually present when a host introduces a performance of a specific artist. The English equivalent would be more similar to *please welcome* or *give a warm welcome to*. This expression is used as a way to ask the audience to welcome a performer rather than as a way of welcoming the audience themselves. The choice of this translation could be a sign that the translator does not fully understand what *The Slay Ball* is and what it entails.

After welcoming the participants and attendees of the ball, the host proceeds to introduce the next category and encourage people to participate by saying: “If you're a baddie with a body beyond the binary, then make your way to the stage and show us what we want to see”. Both translations retained the detail in the form of mentioning the binary in this case referring to gender. The subtitle translation even offered a rhymed version: “Jeśli masz ciało jakich mało by binarnie cię nie ograniczało, zapraszam na scenę. Pokaż, co chcemy zobaczyć” [If you have a rare body that doesn't confine you in the binary, make your way to the stage. Show us what we want to see]. The voice-over translation is as follows: “Jeśli czujecie się dobrze w niebinarnej skórze, wejdźcie na scenę i pokażcie to, co pragniemy zobaczyć” [If you're feeling yourself in your non-binary skin, make your way to the stage and show us what

we want to see]. Even though it does not quite emit the same kind of playfulness as the original does, it would not affect the understanding of the utterance on the part of the viewer. The most important part, which was the mention of ballroom culture going against gender binarism, was retained.

Those words are followed by the host introducing the next category by saying: “Next category: Virgin Vogue.” Vogue, as per an article titled *A Brief History of Voguing* published on the site of the National Museum of African American History and Culture, is

[A] highly stylized form of dance created by black and Latino LGBTQ communities. [...] Named after the famous fashion magazine, vogue took from the poses in high fashion and ancient Egyptian art, adding exaggerated hand gestures to tell a story and imitate various gender performances (NMAAHC, n.d.).

The word *virgin* in this context refers to contestants that have never participated in a given category before. Depending on the ball, the same category can sometimes be found under the name *Baby Vogue*. The subtitle translation treats the name *Virgin Vogue* as a proper name, which is correct. It goes as follows: “Następna kategoria: Virgin Vogue” [Next category: Virgin Vogue]. However, the voice-over translation: “Kolejna kategoria: Dziewczyny Vogue” [Next category: Girls Vogue] poses multiple issues. Not only does it change a proper name into one that does not exist in Polish, since balls are always held in English, but it also seems to automatically associate the word *virgin* with a potential female contestant. The translation does not match the context either, because the next contestant is a non-binary character. It seems that ballroom culture’s opposition to gender norms that appeared in the previous utterance was completely lost in the case of the voice-over translation.

In one of the following scenes after a contestant finishes their performance they get a *chop*, which, as mentioned in the first chapter, is a form of a disqualification. The quote is as follows: “Judges, scores. Tens, tens. One chop, baby.” In this case the chop was caused by the contestant’s clothes. The participants in this specific category were asked to “bring it in an all white look”, a rule to which the contestant in question did not adhere. The subtitle translation proposed an interesting option: “Sędziowie. Same dyszki. Jeden aut.” [Judges. Tens, tens. One out.] The idea to translate a chop as *aut* is quite good, since it generally describes a consequence of not following given rules. However, one could argue that a *chop* is something different and separate from vocabulary usually used in the context of sports. Among the Polish ballroom community the word *chop* is widely used as a loanword, for example in a phrase like “Dostałem chopa.” [I got a chop]. Thus, retaining the word *chop* in Polish could also be a possible solution. The voice-over translation is as follows: “Dziesięć, dziecięc. Jest jeden problem.” [Ten, ten. We’ve got one problem]. The main issue is the fact that the existence of something like a chop

is completely omitted. Without attributing a specific name to this phenomenon, getting disqualified seems like something out of the ordinary, which it is not. On the contrary, chops are fairly common and can even occur multiple times in one category. Apart from that, one element of the original sentence that is missing from both translations is the word *baby*. Even though it might seem unimportant, terms of endearment, as mentioned in the first chapter, play an important role in the language of the ballroom community. This simple addition changes the tone of the entire utterance from a dry transmission of information to one that is said with genuine care and an attempt at consolation, which is much more characteristic when it comes to ballroom.

Another translation draws attention to the topic of emblematic features of ballroom culture. The original utterance: “It’s ballroom, you’ll get over it.” is said by the host after the previously mentioned contestant’s friends get upset at the fact that they got a chop. However, the community is very used to their traditions. Even though the events can get fiercely competitive, at the end of the ball, no one holds any animosity towards each other, because after all “it’s ballroom”. This line is particularly significant for the viewer’s understanding of how this world of balls works. That is why retaining the beginning of the phrase is of such importance. While it was preserved in the subtitle translation: “To bal, tak już jest” [It’s a ball, that’s how it goes], it was omitted in the Polish voice-over: “Przebolejecie” [You’ll get over it]. Additionally, it is interesting to see *ballroom* being translated as simply *bal* [ball]. Even though it may seem like it would be a change in a proper name, the word *bal* is a commonly used equivalent among Polish ballroom attendees. However, one should note that the word *ballroom* also functions as a loanword among members of the Polish scene and could be thus used in the translation, for example: “To ballroom, przebolejecie” [It’s ballroom. You’ll get over it].

## **6.2 Possible reasons for mistakes in the discussed translation**

The mistakes that appear in the analysed material can be attributed to one main reason. Most of them stem from a general lack of knowledge on ballroom culture, which is in turn caused by a very small amount of sources on said topic in Polish. However, even in English, ballroom itself is more known among queer circles. A mistake like the *przed wami* translation, could have also been caused by an erroneous understanding of the situation. The rhymed Polish version of the original phrase “One. Two. Three. Hold that pose for me” was definitely created with the right intent, however, considering that the expression is a staple of ballroom, it could

be put into question, since no Polish equivalent has been actually formulated and used in real life so far. One mistake that is difficult to explain is translating “Virgin Vogue” as “Dziewczyny Vogue”, especially right before a non-binary person walks onto the stage. The character in question is quite important to the overall story and appears in every episode of the series. Considering the context that should be known to the translator even outside of the ball scene, it is difficult to attribute the mistake to lack of knowledge on the topic.

Apart from that, it is important to mention that currently the demand for streaming services and therefore translations for thousands of shows in multiple languages is at an all-time high. Andrew Deck’s article zooms in on the fact that there is a significant shortage of translators in the industry. The author adds that “most streaming platforms are now at an inflection point, left to decide how much they are willing to sacrifice on quality to subtitle their streaming roster” (Deck, 2023). Based on that information, one might assume that the translators do not necessarily have much time for exploring the translated subjects when it comes to working for companies like Netflix, which also needs to be taken into account. Lack of time and research can also be considered another reason for translation mistakes.

## Conclusion

Even though the Polish ballroom scene is on the right path to making itself more known to people outside of the LGBTQ+ community, it is still only at its beginning. As mentioned in the second chapter, the topic of queerness is still more or less a taboo subject. Even though terms referring to queer identities are entering the general knowledge, other, less known parts of the culture stay hidden.

The very small amount of material on the topic of ballroom available in the target language certainly made the task of translating the described scenes in *Heartbreak High* a lot more difficult. Most of the translation mistakes or poor solutions most likely stem from lack of knowledge on and understanding of the source material. This shortage of credible sources is worth reflecting on, as the artistic side of queerness is oftentimes overlooked, especially by people not involved in the LGBTQ+ community. What seems to be much more common in the public discourse is the political side of the issue. In Poland queer rights can be considered a controversial topic. The subject is oftentimes over exaggerated and the community presented as promoting negative influences. Other than creating an unsafe environment for LGBTQ+ people, these kinds of behaviours also take away the ability to appreciate queer history and culture from a wider audience. Additionally, with the growing demand for new content, translators that work for popular streaming platforms have to face the challenge of providing a good and reliable translation, while being subjected to shorter deadlines. Even though said issues may not appear in types of content that do not feature niche topics, they are all the more noticeable in the ones that do. What is more, themes that are deeply rooted in cultures of minorities are the ones that should be handled with more preparation and care on the part of the translator. It is even more important when it comes to sharing them with audiences, the societies of which are not as familiar with these kinds of topics like the English-speaking ones may be and have only begun exploring the subject around 30 years ago, like in the case of Poland.

Overall, the analysis of the Polish translation of the ballroom scene from *Heartbreak High* shows just how needed the research on this topic is. The lack thereof, especially in Polish, makes sharing it with others, as well as understanding it, a lot more difficult. The history of the queer movement is just as long and complicated as it is beautiful and important. Even though ballroom may be just one of its parts, because of its history and norm-breaking nature, it acts as a foundation for the queer culture that exists today, especially when considering its language.

Translation is, in a way, a bridge between languages. Hopefully, in the future it can continue to bring together not only cultures from different countries but also cultures that transcend borders and have so far flourished in their own niches.

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## Summary in English

This thesis focuses on difficulties and translation strategies involved in translating queer terminology based on a fragment of the 2022 Australian series titled *Heartbreak High*. The introduction, as well as the first chapter is about identifying ballroom culture terminology as queer and explaining how said culture functions abroad and in Poland. The next part of the thesis contains a description of the current state of the terminology in question in the Polish language. The following chapters are focused on the queer branch of translation and the strategies involved in translating queer subjects. The next part discusses the influence of the nature of audiovisual translation on its overall shape. The last chapter is devoted to an analysis of examples from the Polish subtitles and voice-over proposed by the Netflix streaming platform. It also mentions possible reasons for the decisions that were made in terms of the presented translation. The conclusion provides a summary of translation difficulties deriving from the character of queer terminology.

## Summary in French

Cette thèse analyse les difficultés et les stratégies de traduction impliquées dans la traduction de la terminologie queer à base d'un extrait de la 2022 série australienne *Heartbreak High* (Hartley, cœurs à vif). L'introduction et le premier chapitre sont consacrés à l'identification de la terminologie de la culture ballroom comme queer et à la description de sa fonctionnement à l'étranger et en Pologne. La section qui suit décrit l'état actuel de cette terminologie en polonais. Les chapitres suivants se concentre sur la branche queer de la traduction et les stratégies liées à la traduction de sujets queer. La partie suivante traite de l'influence de la nature de la traduction audiovisuelle sur la forme générale de la traduction. Le dernier chapitre est consacré à l'analyse d'exemples de sous-titres et de voix-off polonais proposés par la plateforme de streaming Netflix. Il mentionne aussi les raisons possibles des décisions qui ont été prises en ce qui concerne la traduction présentée. La conclusion résume les difficultés de traduction liées au caractère de la terminologie queer.